

DIFFERENTIAL FEES:

COURT ACTION LIKELY

Edmonton [CUP] The Federation of Alberta Students (FAS), may take Alberta's Minister of Advanced Education and Manpower to the Supreme Court of Alberta over the legality of that province's differential fees program.

Attention

Weekly staffers: There will be a crucially decisive meeting of the Weekly staff and anyone interested in joining the Weekly today at 5:30 pm in the Weekly Office found in the Daily Office in the basement of the Union. The future of our newspaper is in your head and hands. Please attend.

Apology

The McGill Daily apologizes for the inconvenience caused to Les Terrasses and McGill students for not running this week's yellow coupons in Friday, October 7 paper. However, these coupons were distributed on Campus by Les Terrasses hostesses. Blue coupons for next week will be available in the Friday, October 14 Daily.

Erratum

Yesterday's picture of the cyclist die-in was taken by Melissa Haft.

Delegates to last weekend's FAS conference mandated their executive to go ahead with the legal action on differential fees following and during an information campaign.

FAS executive officer Brian Mason said their lawyer has indicated there is a better than fifty / fifty chance of winning a challenge to the legality of differential fees. The case cannot be initiated for several months, however, because FAS must first become incorporated under the Alberta Societies Act.

Mason said the case could cost about 1,000 dollars. He said if FAS lost the case and were required to pay court costs, the bill would be another 700 dollars. Mason said these costs would be covered by the money in the equal access fund, set up to help students hurt by differential fees, and by donations from the various student associations.

It was pointed out that the legal action is a last resort on the part of FAS to get the Alberta Government to remove the fees.

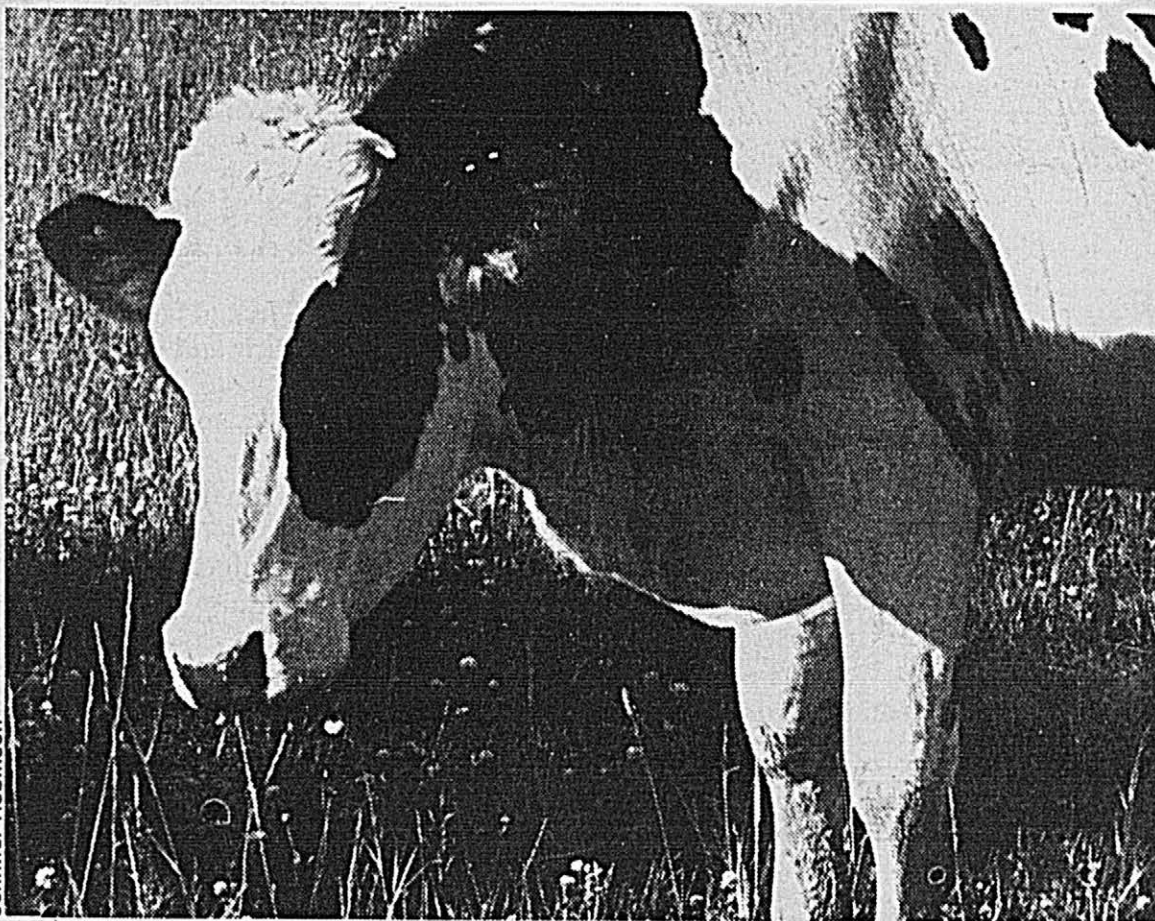
Differential fees became effective in Alberta this fall and require foreign students attending universities in Alberta to pay an additional 300 dollars for tuition and those attending vocational institutions to pay an additional 150 dollars.

McGillDaily

Thursday, October 13, 1977

Volume 67, no. 23

3 Cents



Macdonald Glory, or Gloria, as her friends call her, was on campus to invite everyone to the Fall Royal at MacDonald campus this weekend. At one point, Gloria was outside the Redpath Library and her mooing of her favorite slogan, "Make the Fall Royal a Success," offered stiff competition to other brayers normally tethered there.

Fall Royal coming:

Cow on campus

by Ellen McKeough

As a promotion stunt for this year's Fall Royal, MacDonald students brought "MacDonald Glory", a thousand-pound Hol-

stein Heifer, to graze on Lower Campus yesterday.

The Fall Royal, MacDonald's version of Open House, is slated for this Friday, Saturday and Sunday, and has been organized and executed mainly by students of MacDonald College, although many of the displays focus on the research work of the staff.

be Tractor Rodeos, Ploughing

Matches, and Woodspeople demonstrations. According to Gill, MacDonald has "the best woodsmen team in eastern North America". MacDonald is sending two men's and one women's team to New Brunswick next week for competition.

As well, tours of the college farms and barns will be given. The Livestock Club gives demonstrations of hoof trimming and other aspects of animal care and handling. The Raptor Centre, which houses an assortment of birds of prey will be open, although, according to Feeny, "it depends on what the birds are doing, whether they're nervous or not".

"MacDonald Glory" or Gloria, as she is affectionately known at MacDonald, was not impressed with the McGill Campus or downtown Montreal. "The grass was too short for her; she couldn't get at it," Gill noted. "And she had her heart set on shopping at Simpson's, but we couldn't get her through the revolving doors."

Péquiste axiology:

René's analects published

by Daniel Boyer

Les Editions Heritage has released a red-covered book entitled "Le Petit Livre Rouge: Citations de René Lévesque". The book, which was released yesterday, is compiled by Montreal journalist Jean Côté and Marcel Chaput, a long time separatist militant.

The book's publication follows quickly on the heels of Intergovernmental Affairs Minister Claude Morin's remark that the Paris daily *Le Figaro* that Lévesque had reached the stature "of a Mao in China or a Churchill in Britain or even a de Gaulle in France." Morin added that the PQ's popularity had not diminished since November 15 but Lévesque's had "gone up drastically".

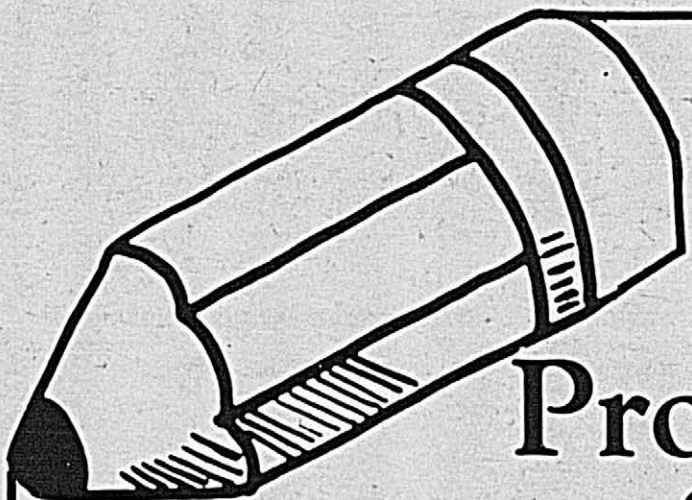
Le Petit Livre Rouge is the size of a packet of cigarettes and will cost \$1.95. The first printing will consist of 25,000 copies.

Robert-Guy Scully, a *Devoir* journalist, is to do the English translation. Scully stirred up controversy this summer by passing scurrilous value judgements on Québec culture.

Marcel Chaput, a founder of the RIN — Rassemblement pour l'Indépendance Nationale — the first separatist party to challenge traditional forces in the electoral arena, sees the implied comparison between Lévesque and his Chinese counterpart, Mao, as "just a marketing device." In a reassuring aside he concluded that "there is nothing marxist there."



Claude Morin:
His premier another Mao



Production Seminar

Reporting is only a small part of newspaper operations and no matter how important the information is, the impact of an article and its information depend almost entirely on presentation — headline, position on page, whether pictures accompany the article, and on which page the article is found.

The Daily is holding a production seminar today at 6 pm dealing with these aspects of newspapers and information as well as the more technical side of Production. Copy editing, layout, photos and graphics, headlines, deadlines, cutlines, and the problems of making everything fit will be discussed in detail.

If you would like to learn about newspaper production or contribute talent and ideas to the seminar, show up in Union B06 tonight at 6 pm.

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Douglas Leopold (left) and Tom Berenger, star of the film "In Praise of Older Women", stand at a location shot for the film.

Confessions of A Culture Vulture

by Ron Doyle

"The arts must be sold as well as we sell detergents," says Douglas Leopold, a top Montreal publicist and college instructor whose innovative concepts in arts promotions and education are shaking the city's rooted cultural establishment.

Leopold rejects the notion that the arts— theatre, music, dance, opera, and film—should be the exclusive preserve of an elite of wealthy patrons. He places the blame for the existing level of cultural awareness largely upon inaction by schools, the media and governments.

"We must bring the general population culture on a platter," says Leopold. "People will never run to Place des Arts as they now do to the Forum."

Leopold suggests that new approach be taken toward arts promotion. He points to novel schemes that have succeeded in bringing culture to the people. "The St. Lawrence Centre in Toronto took to selling tickets door-to-door and picked up a subscription list of 13,000. In New York, players on the Yankee baseball team appear on television in support of the Metropolitan Opera...If the same amount of money was allocated to promote the arts as is to launch a consumer product, Canadian culture would flourish." His work as a publicist places Leopold in the centre of Montreal's cultural scene. Operating out of a huge, wildly-decorated loft in Old Montreal, Leopold must juggle his time between three other offices, as well as movie sets and TV and radio studios. Sitting at his desk, Leopold mans a multi-line telephone console, simultaneously handling calls from shrieking Hollywood starlets, smooth-talking New York agents, pompous Toronto media brass and assorted producers, managers and hangers-on. On a typical day, within the space of a few hours, Leopold answers 30 phone calls, arranges five interviews, dropped in on the set of the film, "In Praise of Older Women", shuffles an actress off to a taping of McGowan & Co., appears for the taping of the Eric Friesen Show on

CBC-FM and submitted an article to the Star.

Culture Vulture

Leopold not only promotes culture, he teaches it. He feels imaginative approaches to arts instruction are necessary for cultural programmes to have mass appeal. Leopold's course at Dawson is based upon his innovative concepts.

Entitled "Culture Vulture", the course treats all aspects of the arts,— theatre, dance, music, opera— emphasizing learning outside the classroom. Leopold organizes trips within the city as part of the course: "I tell them how bad everything is in Montreal," he quips. He also conducts cultural visits to New York, London, Paris and Asia.

The first excursion to New York this Friday is open to the general public. According to Leopold, it includes an evening at the Metropolitan Opera, attending a performance of the Joffrey Ballet choreographed by Twyla Tharp, a banquet in Chinatown featuring dishes from the Fukien province of China which is unavailable in Canada, an architectural tour of New York, a tour of the Metropolitan Museum of Art hosted by a former Montrealer who is now assistant curator and, finally, a trip to Bloomingdale's and Macy's basement.

"I set up the course," says Leopold, "Because I have found that people learn best when they can experience a subject with their senses." Leopold developed his ideas about education while teaching at a French lycée in Paris and serving as concert director and assistant to the Dean of McGill's Faculty of Music.

"Besides my official functions in the Faculty of Music, I did things like find students and help them organize the move to the new building. I was in charge of concerts so I let the students run wild and experiment with rock and jazz.—That's what education is all about."

Leopold himself underwent a traditional WASP education. After Westmount High, he attended McGill, graduating in History and Political Science, and entered McGill Law School. Feeling "unfulfilled",

The Weekly

Marilyn Lightstone: A Golda-en Future

Sitting on the set of *In Praise of Older Women*, Marilyn Lightstone leafs through a book of photographs, commenting now and then how much she likes them. Surrounded by memorabilia of an earlier age— butterfly collections, somber portraits, richly papered walls, and chinz curtains—she exudes serenity, composure and poise. When questioned about her acting she answers articulately and intelligently. She is totally practical about what she calls "a craft".

In Praise of Older Women is "the story (of) the romantic and sexual coming-of-age of a young boy. Beginning in post-war Hungary in 1945 and continuing through the '50s, the film culminates in Canada in the late '50s and early '60s. Filmed in Montréal the movie will hopefully upgrade the reputation of recent Canadian film releases, which have included *Rabid* and *Panic*. However, among the principal actors, who include Tom Berenger, Karen Black, and Susan Strasberg, Lightstone is one of the few Canadians.

Recently seen in *Lies My Father Told Me*, Ms. Lightstone said she was attracted to the role of Klari in

this film, because "Klari, one of the women in the young man's life, is jealous, cynical, and has an ironic sense of humour, sophistication, and bitchiness. There was a danger of being typecast as the ever-wonderful, ever-devoted mother I played in *Lies*."

Born and raised in Montréal, Lightstone attended McGill in the early sixties, graduating with a BA and remembers "not learning as much as I should've." But at that time, she recalls, "McGill was the center of things, and we were very smug about it. But it was a very productive time, with all the energy feeding back into the campus."

Rejected by the Red and White Revue, Lightstone joined the Player's Club, where in a production of *Under Milkwood*, she met her "sweetheart for seventeen years", Moses Znaimer, with whom she now lives in Toronto. Summing up her experience at McGill, she says "It was probably the last exciting time at McGill."

After graduation, Ms. Lightstone was rejected for a job in Toronto, so she went to the U.S., to perform for a season at the Alley Theatre in Texas.

continued on page four...



Marilyn Lightstone: "The main thing is not to stand still."

he dropped out after two years to attend Harvard and, later, the Sorbonne. It was in Paris that Leopold first began to take an interest in the arts.

"One of my friends was working with Otto Preminger, the director, and he introduced me to the arts," Leopold explains. "When I saw my first opera in Austria it affected me for days."

Before coming to the Faculty of Music, Leopold served as Director of Marketing and Publicity for the Montreal Symphony Orchestra for two years. There, he developed many of the contacts that today make him Montreal's top publicist.

After the MSO and working briefly as a *Gazette* columnist, Leopold decided "enough was enough" and

took off for Central America.

"I ended up helping Chilean political exiles who had fled to Costa Rica after the fall of Allende. I spoke Spanish and knew the people at the Canadian Embassy so I helped get these people into Canada."

Between publicity contracts, Leopold goes on "working vacations." He spent five months in Morocco shooting a film for the Moroccan Tourist Office. The following year he went to Russia to do a film on the Bolshoi Ballet. While in Europe he set up the Culture Vulture course and then headed for Asia where he covered the Indian election for CBC. He also lived in Ottawa for a time while serving as Director of Public Relations for the

continued on page four...

photo by Joseph Tseng



Montreal English Poetry of the Seventies

edited by Andre Farkas and Ken Norris

Vehicule Press, Montreal
149 pp. \$3.95.

by Michael Cameron

Anthologies of poetry are usually necessary evils. The best way to learn about poetry is by reading a wide range of an individual poet's work, instead of "chosen" poems that may not even be representative of the poet's work. That way, a distinctive literary personality emerges that the reader can enjoy, argue with, and genuinely feel he has gotten to know. Recent commercial anthologies have seemed to stress "well-known" poems, convenient-length poems, and often shun both longer and experimental poetry. One of the results of this situation is that the layman public comes to assume that "poetry" is only the work that meets standard anthology requirements. Hence, poets like Byron and William Carlos Williams become known for "She Walks in Beauty" and "The Wheelbarrow" rather than *Paterson* or *Don Juan*, which is a little like associating Shakespeare as the author of "The Phoenix And The Turtle". But, since few of us are scholars of poetry, anthologies are a convenient short-cut and, if judiciously edited, can often become valuable both for reference and pleasure.

Happily, this new anthology of Montreal poets steers clear of most of the pitfalls of many of its predecessors. It includes suitable examples of

the best work of 22 contemporary poets ranging in age from 25 to about 35. There are also longer poems ("No Parking" by Tom Konyves is 139 lines), and untitled poems (by Artie Gold), two welcome features in the increasingly commercial field of pushing "CanLit" to the masses. "Modern English Poetry" is professionally produced by Vehicule Press, has an attractively understated format, and is uncompromising in its stress on what the editors feel is poetic excellence. These alone would make it a valuable collection for today, even if the poetry inside wasn't as good as it is.

Again happily, there are a number of excellent poets in the volume, and more than a few superlative poems. Picking favourites is always rather subjective when it comes to verse, but two impressive poets come immediately to mind from the anthology. Bob McGee is one. He renovates the creaking form of the sonnet into a plausible modern poetic tool. Stephen Morrissey is another. He is represented in the anthology by several beautiful longer poems composed in couplets. Both poets are also immediately likeable as writers because of their clarity, wit, and humanity.

The fire cracks its knuckles
burns the cabin's core
threatening the stars with its muscle

Hauling the moon across the trees
hauling timbers through their dreams
outside the giant horses sleep
"The Shanty-Horses" (McGee)

there are seashells and cats
and on the beach which is a line

of grey sand there are people standing
where the sky meets the earth

if there was a photograph
it wd show 30% earth and 70% sky

if there was a photograph
I wd place you in it
"Poem" (Morrissey)

But Farkas and Norris' anthology does not restrict itself to any poetic school or movement, and in this way reflects the cosmopolitan atmosphere of Montreal in the '70s. There are erotic poems (Claudia Lapp), surrealist poems (by Peter Van Toorn), Buddhist-influenced poems (by Richard Sommer), traditional intellectual meditations (by Fraser Sutherland and Michael Harris), and even some examples of

concrete poetry (by John McAuley). In fact the general sense I get from the book as a whole is that Montreal poets are currently being more experimental than the Canadian norm, and rather closer to some of the better contemporary American poets writing today.

This is probably a good thing. Canadian poetry needs a shot in the arm now and then. As the "Introduction" states, "It is the destiny of Montreal to show the country from time to time what poetry is". Whether this is true or not is irrelevant, but there is a lot of interesting new things happening in this book, revealing that the poetry scene in the city is alive and thriving. Another good sign is that there seem to be few examples of derivativeness here. The familiar stray scent of Leonard Cohen wanders through two or three poets' selections, but other than that the writers included seem to be charting their own sensibilities alone in a wide range of novel

...Lightstone

continued from page three

Of the differences between Canadian and American theatre, she says, "Canadian actors are better prepared in Classical Theatre. They have more discipline, but sometimes at the expense of spontaneity and looser creativity."

Returning to Canada, Ms. Lightstone acted in various theatres, did radio plays and television commercials, and toured internationally as Leah in the *Dybbuk*, in which she played a girl possessed by demons. Every night, at the end of one scene she would have to throw a fit. Asked if she were affected at all by this role or any of the roles she's played, Lightstone replies: "If you believe (you are a character), you're a little cuckoo. The role will affect your mood—for instance, when I was in a musical comedy I would go around singing—and there's a hangover when you finish which takes awhile to get rid of. But it's not life. It's a hypothetical life."

Her theory of acting is basically, "You do whatever works. You must have a sensitivity to the medium, and you try to be as truthful as you can within the context you work in. I try to work truthfully."

She adds that an actor must be "truthful and flexible," that is, able to play any role in any medium, whether it be stage or film.

Having played a major role in only one film, *Lies My Father Told Me*, Ms. Lightstone would prefer to explore this medium more extensively in the future. "I enjoy the luxury of film, having to concentrate on only twelve lines at a time, being able to speak softly." But she is also somewhat cynical about the film industry: "I learned a great lesson about actors. They rank near the end as far as a movie is concerned. Money comes first."

But she feels that she has more to learn about celluloid acting, and that there are "more and more good roles for women."

After she finishes *In Praise of Older Women*, however, her next project will be on the stage. The LIMPUS management company, of which she and Moses Znaimer are the co-producers, have bought the Canadian stage rights to William Gibson's play *Golda*, which deals

fashions. Interestingly enough, hardly any of the work included is political. There is no sense of being expatriates or minority representatives, as English writers in Quebec, and hence little paranoia or hostility. The poets' concerns are strictly aesthetic, as they should be.

The introductory essay is a little ponderous, and I can't figure out the editors' intent in their arrangement of the poets, but there is little else to criticize here. This is a much needed piece of work and should probably be used as a supplementary textbook in high schools and colleges to let students and people in general know that poetry is indeed happening all around them, and isn't just frozen classics in out-dated anthologies. **Montreal English Poetry of the Seventies** may be the book to prove this point.

The anthology is available at The Word Bookstore, Mansfield Book Mart, and other bookstores around the city.

with the life of Golda Meir, especially around the time of the Yom Kippur War in 1973.

Interested in strong characters, Lightstone has also portrayed Emma Goldman, a pioneer feminist and birth control advocate of the late 1800s. Lightstone says "I'm tired of being passive," of waiting around for film properties to be offered to her. "I've come to a point where I want to do things that are important to people."

One of the biggest problems with the film industry in Canada now is that they "must sell products to Americans"; therefore, the films tend to be aimed to a very commercial audience. But, continues Ms. Lightstone, "it's getting better. There is finally a feeling of an industry—a community."

Lightstone concludes: "The main thing is not to stay still. You either grow or you fall back." And after several years of hard work, she is finally in a position where, backed up by her own management company, she is assured of roles which will continue her growth as a craftsman in her chosen media.

...Leopold continued from page three

National Arts Centre Opera Festival. Leopold presently devotes much of his time to promoting *In Praise of Older Women*, a Canadian feature film produced by Robert Lantos.

"This film is the best thing that's ever happened to me," exclaims Leopold. He is already making plans to handle three other movies and produce a documentary on separatism with the company that did "Mafia Connection".

Leopold has also had time to arrange a meeting of publicists from the city's major cultural institutions. It is the first time that the people who promote for *Théâtre du Nouveau Monde*, *Centaur*, *les Grands Ballets Canadiens*, *MSO*, *Sadye Bronfman* and other groups gathered in one place to discuss mutual problems. Leopold has also recently established ties with "Contact 77", an organization of Toronto art promoters.

In light of these accomplishments, Douglas Leopold's ultimate aim seems less extraordinary. "I would like to be head of the Canada Council or Minister of Cultural Affairs," he says evenly.



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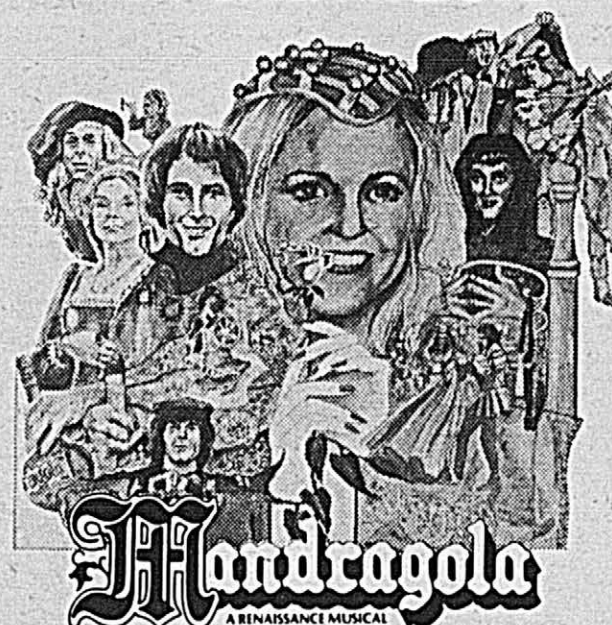
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Dance Season Preview

by Ron Doyle

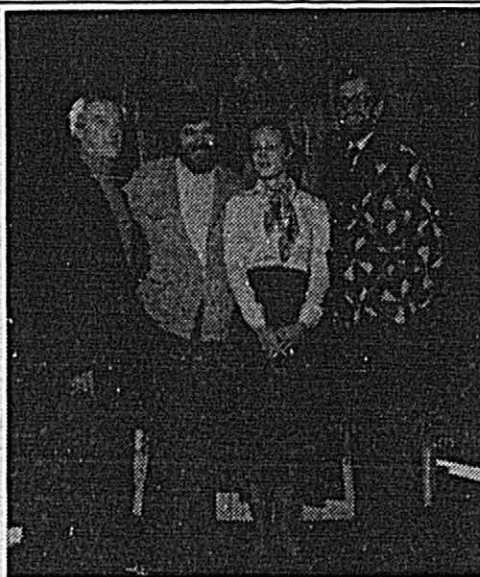
With a successful South American tour behind them, **Les Grands Ballets Canadiens** is embarking upon its twentieth season as Montreal's major dance company.

This year, **Les Grands Ballets** open with the premiere of a new work by Fernand Nault on November 11 at Place des Arts. Entitled "La Scouine", the ballet is set in rural Quebec and is based upon a novel by Albert Laberge. Also in this season's programme is Balanchine's "Themes and Variations" with music by Tchaikovsky and David Lichine's "Graduation Ball", music by Strauss.

Artistic Director, Brian Macdonald sounded more than optimistic last week as he reflected upon the Grands Ballets' climb to success. "A ballet that survives 20 years is really like 120 years old", he said.

Macdonald confirmed that the everpopular "Nutcracker" will be returning in December. Last year it was announced that the Christmas classic would be dropped because "the sets were worn out."

Montréal audiences are looking forward to the return of Sylvie Kenal-Chevalier, **Les Grands Ballets'** principal dancer whom critics are calling the next Karen Kain. Chevalier's triumph at the Moscow



The folk who make the dance: [l-r] Fernand Nault, resident choreographer of les Grands Ballets Canadiens; Dominique Trembley, composer of La Scouire, an original ballet to be presented this season; Louise Doré, lead dancer of La Scouire; and Brian Macdonald, artistic director of les Grands Ballets Canadiens.

Dance Competition last year was largely overshadowed by the Olympics. She won the silver medal and brought international recognition to Canada.

Finally, the Grands Ballets' financial situation is looking good. For the first time the group managed to balance its two-million dollar budget and subscriptions are up 60 percent from last year.



photo by Chris Pomiecko

by Chris Pomiecko

Last year when Iggy Pop played Le Plateau, many wondered whether he would be fit to perform. For Iggy's

past antics—including vomiting on stage and audience, cutting himself with broken glass and scratching himself until he bled, and bumping

Director Proves Mettle

by Catherine Mann

The appointment a month ago of the energetic Swiss conductor Charles Dutoit to the post of the Montreal Symphony's principal conductor and music director raised many hopes and questions in the musical community here. Last week's symphony concert certainly has erased doubts as to whether the choice was a good one musically.

In a stylistically diverse program Dutoit led the orchestra through Haydn's 83rd symphony, Stravinsky's "Concerto in Re" for violin and orchestra, and Dvorak's "New World" Symphony. Most pleasantly surprising was the generally excellent string playing, a section which has frequently disappointed this listener, even under the batons of major conductors such as Klaus Teunstedt and Zubin Mehta.

Dutoit's Haydn was lean, crisp and full of life. Kyung-Wha Chung tossed off the formidable Stravinsky concerto, with Maestro Dutoit accompanying with appropriate vigor.

The Dvorak, a well known war-horse of orchestral literature, served Dutoit well as a vehicle to display his understanding of the music, and of the musicians in the orchestra as well. The second movement was taken at a very slow tempo, which in the hands of a less skillful conductor would have been unbearably endless, but in this case was beautifully poetic.

The Montreal Symphony seems to be recovering from last year's slump, and if a successful partnership with Dutoit evolves, should soon regain its place among North America's better symphony orchestras.

Closer to home, the McGill Symphony Orchestra gave a successful debut concert at Pollack Hall. The playing was enthusiastic if not perfectly clean, with occasional moments of musical excellence from the student players. Solo string and wind players merited the warm acknowledgement of Maestro Uri Mayer at the end of the Tchaikovsky



in the GROOVE

by Ronnie Wigdor and Harvey Kader

Aerosmith's screaming metallic blend of rock 'n' roll should satisfy its fans at the upcoming concert, Friday October 21 at the Montreal Forum.

The origin of Aerosmith begins

Symphony no.4, having provided some beautiful as well as exciting sounds.

As anticipated, the hall was filled well over capacity, illustrating yet another drawback of the hall, acoustical problems for now aside. In having an all-purpose, one-size-fits-all concert hall built, the faculty thought it would save money and keep things simple. The stage is really too large for smaller ensembles and their audience, and too small to accommodate a symphony orchestra and its audience. Acoustically all types of performing groups suffer.

According to popular rumour, a solution to the sound problem won't occur until additional funds arrive. But when, and from where? Students and teachers alike wonder when the faculty will improve this acoustical mess and provide a stage worthy of its young performers.

into several objects—led to a mental breakdown and commitment into an institution. But, backed by mentor David Bowie on keyboards, Iggy performed admirably.

On October 8th, again at Le Plateau, Iggy returned, without Bowie, but also without the possibility of recklessness. Delivering seven songs in a smoothly controlled set, Iggy lacked the conviction which made his previous show so intense.

Dressed in t-shirt, jeans, one black and one white shoe, and a horse's tail, Iggy opened with the title song from his new album, *Lust for Life*. He pranced and writhed and contorted his well-muscled body as before, but his face showed no signs of the inner mental anguish which characterized his singing in years past. And it is the communication of total involvement to the audience which distinguishes his often repetitive and simplistic songs.

Stripping down to this jeans drew great applause from the audience, a

bizarre collection of "punks"—dressed to the tee (shirt) in black leather, slogan-painted tops and black eye-liner. A few safety pin poseurs slunk around, smiling passively during the songs and cheering voraciously at Iggy's antics.

Most of the songs, including one in German, "Schwein", were culled from new material, but the Iggy standards like *Raw Power*, were demanded and performed.

Musical backup was excellent driving hard rock, with the exception of backing vocals. Last year Bowie backed Iggy's singing with a smooth throaty falsetto. This year the bass player, Tony Sales, trying for the falsetto, produced brain-splitting off-key screeches.

Still the crowd went wild and, after the last number, leapt to its feet and chanted for fifteen minutes, demanding an encore. But the "Crown Prince of Punk Rock" would not return to the stage. After pulling several Westmount groupies from the stage apron, Pop vanished, never to



Hall & Oates' new release: simply beautiful

sometime back in 1970. Playing one-night gigs for a few bucks in and around the New England area, the quintet picked up badly needed experience, as well as establishing itself as a musical entity. Frequently, Aerosmith would give free concerts at Boston University, which led to a certain cult status for the group. Between 1970 and 1973 the momentum built until the band reached a level of popularity equaling that of the British supergroups.

Their debut album, *Aerosmith*, was released to almost unanimous critical praise and began to sell in unexpectedly high numbers for a previously unknown group. Their

released in early 1974, has proved to be a strong, consistent seller. *Toys in the Attic*, put out in 1975 and *Rocks*, last year, have continued the Aerosmith tradition of calculated professionalism and inspired enthusiasm.

The band, with its roots in the after-glow of the Woodstock generation, has followed the set formula which has guaranteed success for so many American groups. Not being too cerebral, and pumping out loud and catchy tunes seems to be what the rock generation wants. Aerosmith still uses these

formulas to bring over its sound to the audience. Steve Tyler with his Jumpin' Jack Flash mime of Jagger provides the main energy source for the group; he also produces their original lyrics. The rest of the company includes Joe Perry (lead guitar, composer of music), Brad Whitford (lead and rhythm guitar), Tom Hamilton (bass) and Joey Kramer (drums).

Their approach to music is by their own admission, "straightforward and unadulterated." In an era when this is what the rock mass wants, Aerosmith has nowhere to go but up.

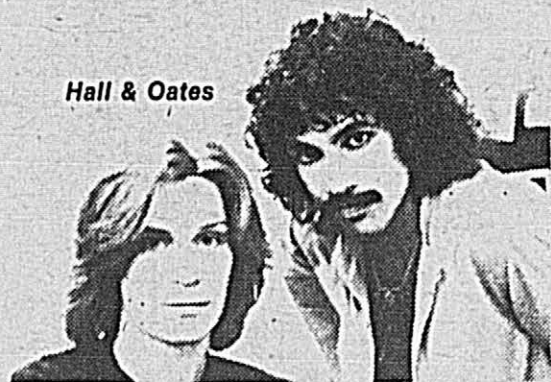
For those of you who are still unsure about the superstar status of Daryl and John Oates, a small dose of *Beauty on A Back Street* should be just enough to eliminate that doubt.

The sixth album represents a big step for the Philadelphia duo. Gone are the days of "blue-eyed soul" (which rocketed them to stardom, and in turn produced several gold records) and back once again is rock-'n'-roll. Hall and Oates have often stated their dislike for the soul branch of music, using it only "as a source of income". Rock is their first love, and perhaps now, that they are established performers, the public will lend an open ear.

Unlike War Babies, the new LP is not quite as cosmic, but delivers a more straightforward style of rock. Leading tracks already appear to be "Bigger Than Both of Us" and "Bad Habits and Infections", currently receiving heavy airplay on the FM stations. The former, a slow ballad, and the latter, an up-tempo rocker seem to be shoo-ins for 45 releases.

With five previous albums under their belts it seems safe to say that Daryl Hall and John Oates' *Beauty On A Back Street* could easily be bigger than all of them.

Hall & Oates



return. Such contempt for an audience should not go unrewarded.

If the new songs from *Lust for Life* are any indication, the album is not worth its price, and if the concert at Le Plateau is par for current Iggy performance, the man who was once described as "believing so strongly in the importance of rock and roll that it drove him crazy" should start playing the Queen Elizabeth.

Opening the show was the New York "punk rock" band, the Ramones.

Their pile-driving, gut-crushing basic rock and roll, so refreshing last year after an era of middle-of-the-road oatmeal and studio perfection, is sort of boring and monotonous in concert. They played several songs from their first and second albums, including "Beat on the Brat" and "Blitzkrieg Bop", but the not-so-subtle humour of their lyrics was lost in concert. The only intelligible words throughout their whole set were "we have a new album coming out in a coupla weeks."

Mandragola

by Pam Cheers

A "lusty new radio musical" is what is in store for you if you happen to be listening to CBC radio tonight at 9 pm and catch a program called *Mandragola*.

Based on a work of the same name by Niccolo Machiavelli, it is "a story of lust overcoming all and eventually turning to love," or so says the CBC promo sheet. The setting is Renaissance Italy and the plot revolves around a beautiful young woman, Lucrezia, who is concerned about not being able to provide her elderly husband with an heir. A handsome young man named Callimaco, who has admired the fair damsel from afar, decides to take advantage of her plight and uses it as a means of getting her into bed with him. The story unfolds with all sorts of twists and turns as Callimaco resorts to several elaborate schemes to reach his goal.

The music that accompanies this light-hearted folly consists basically of snappy and witty little ditties which are supposed to complement the events of the story. The songs are rather bland, middle-of-the-road compositions that have only a slight



Frolicking lovers from *Mandragola*.

hint of tinkly Renaissance sounds. The lyrics are clever but not especially meaningful, which I presume is appropriate to the show.

So, if you are dying to find out if Callimaco finally achieves what he sets out to do, join the cast of veteran CBC actors tonight and listen in.

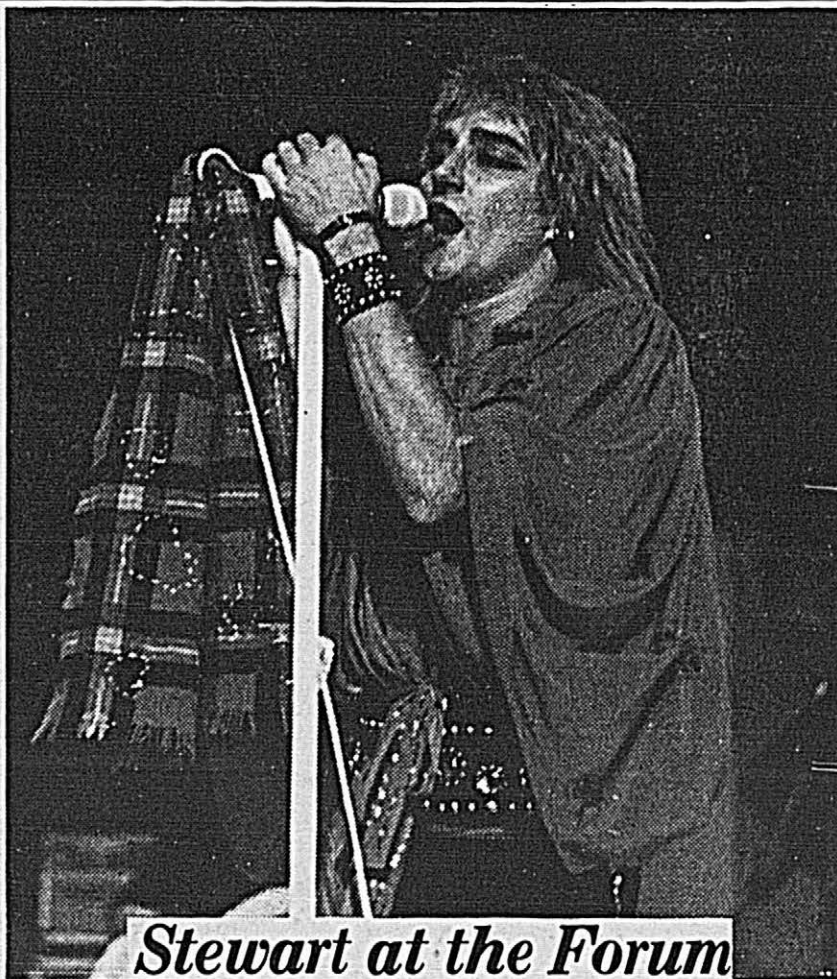


photo by Susan Jarolim

Stewart at the Forum

S.F.--O.K.

By Sam Coppola

San Francisco, located at 2077 University Street next to La Potagerie, currently seems to be one of the more popular places in town. Although the capacity of the club is 174, there are usually around 300 people at the San Francisco on the weekends, when the place is open from 9:30 p.m. onwards.

The décor is excellent. The square bar in the centre is accented by numerous live plants and decorated with photo blow-ups of San Francisco. Private booths to one side of the disco provide a rendez-vous point for romantic couples, or a secluded spot for those who feel like

getting away from it all for a while.

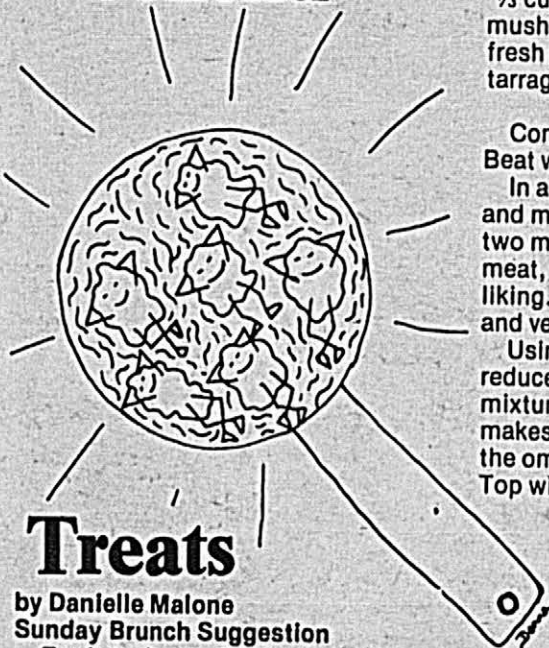
One basic drawback to the club is the lack of space. On weekends there is hardly room to move, and the dance floor is so small that if your favourite songs play, you might as well dance next to the bar (or on it—Ed.)

Also the wandering waitresses, to a certain degree, push drinks on you. At \$3.00 for a regular drink and \$3.50 for cocktails (superbly mixed by the bartender), the cost can get very expensive.

In general San Francisco is not geared to a dance-all-night crowd, but is more a meeting place for various troubadours who travel in the night.

Dress code is relaxed, but you wouldn't feel out of place in a suit.

Weekend



Treats

by Danielle Malone
Sunday Brunch Suggestion

For late risers, this is a nutritious and tasty meal. You shouldn't need to eat anything else until the evening meal; this will fill you nicely.

Omelette du dimanche

4 eggs (2 per serving)
a splash of milk
a few drops of tabasco
salt and pepper
butter
4 slices bacon or
1/3 cooked ham or
1/3 cup diced salami
cheddar cheese
1/2 large onion, chopped or

4 green onions, chopped
1/2 large green pepper, chopped
1/3 cup washed and chopped mushrooms
fresh parsley
tarragon

Combine first four ingredients. Beat well with a fork; set aside. In a little butter, sauté vegetables and meat together, at high heat for two minutes. If you choose bacon as meat, omit butter and cook it to your liking. Remove from heat. Set meat and vegetables aside in a bowl. Using the same pan, pour in eggs, reduce heat. Do not let the egg mixture bubble, but cook it until it makes a thin film. Put bacon on 1/2 of the omelette, then mixed vegetables. Top with slices of cheddar cheese,

parsely and tarragon. Fold the omelette. Reduce heat again, let the flavors mix a little.

Serve with lettuce wedges, tomatoes, cucumber slices, and chilled white wine. For 2 hungry people.

Salmon Fritter

Friday used to be the traditional day for eating fish: It still is for many people. Served with tartar sauce and vegetables, salmon fritters are a treat in my house, any day of the week.

1 cup of white flour

Bronfman hosts Local Art

by Joan Yanofsky

The Sadye Bronfman Centre's current art show is entitled "Drawings by a Score of Montreal Artists." The show is sponsored by the Allied Jewish Community Service to commemorate its 60th anniversary.

The 79 paintings and drawings range in style and subject matter from Sylvia Safdie Charney's muted abstract pastels to Moe Reinblatt's

authoritative conté portraits. Anne Kahane's sparse, economical ink-drawings in which one deftly-drawn line assumes the form of a woman's torso, contrast markedly with Roslyn Swartzman's forceful, anatomically-detailed studies of tree trunks and branches, done in pen and ink.

Perhaps the most wryly humorous and yet disturbing of the works is Marion Wagschal's Self Portrait, depicting a bikini-clad, overblown middle-aged woman with wrinkled and sunburned skin. Rendered in a realistic style, it is indeed a "warts-and-all" portrait. Ghitta Calserman-Roth's Dream is surrealist; its unrelated, juxtaposed objects reminds one of the apparent illogic of dreams. The composition cleverly combines pen, ink and collage to create a dream-like effect.

Among the fanciful works are Joyce Jason's ink and watercolour creations in which trees, flowers and animals are personified and in which the unsophisticated use of perspective and foreshortening techniques heightens the works' charm. Marcel Braltstein's five ink drawings are whimsical and have a cartoon-like quality.

The works are not wildly imaginative or inventive but do exude a certain honesty and unpretentiousness and are all skillfully realized. The show continues until October 16th.

1 1/4 tsp. baking powder
1/4 tsp. salt
1/4 tsp. pepper
1/4 cup milk
1 egg
1/4 tsp. paprika
1 small or medium onion, chopped
2 tab. fresh parsley
1 7oz. can of salmon, drained and flaked.

Sift dry ingredients together. Stir in milk and egg rapidly. Add balance of ingredients. Heat 3" of oil in a deep pot to 360-370 degrees F.

Dip a tablespoon in the hot fat, take a spoonful of batter and slip into fat. Turn fritters as soon as they rise to the top. Served with hard-cooked egg sauce or tartar sauce.

Serves three hearty eaters. Cost per serving of fish: 67 cents.

Weekly Crossword Puzzle

by H.L. Kursk

ACROSS

- 1 Prima donna
- 5 U.S. lizard
- 9 Ravi Shankar piece
- 13 Son of Adam and Eve
- 17 Sea east of Caspian
- 18 Soviet min. range
- 19 Something obscure
- 22 Sleuth's discovery
- 23 3rd floor café
- 24 Ivy League U.
- 25 Tact
- 27 Laud
- 29 Divine consultant
- 31 Chivalrous
- 32 Resound
- 34 Tom, Dick and Harry, e.g.
- 35 Late forties' music
- 36 Senior Minn. Senator
- 39 Dandy dresser
- 41 Automotive force
- 45 _____ Sam, U.S. cowboy
- 49 Regret
- 50 Bobby Clarke is one
- 52 Certain railroad cars
- 52 Entice
- 55 Famous village tyrant
- 57 Painter's necessity
- 59 Papillon's goal
- 61 Drink
- 62 _____ can, Antarctic bird
- 63 Extreme
- 64 Infects
- 65 Also
- 66 Mongrel dog
- 68 Benchwarmers
- 70 Domesticated
- 71 _____ Culbertson
- 72 Crannies' partners
- 74 _____ the Hoople
- 76 Yardstick
- 77 Certain McGill student, e.g.
- 78 Beat
- 81 European deer
- 83 Soviet provinces
- 85 Youngster

DOWN

- 86 Vaccines
- 87 Wan
- 89 Gold in Toledo
- 92 Historical period
- 93 Elude
- 95 Welles' Hearst
- 97 Diving birds
- 99 Pottsie, e.g.
- 101 Thing, for Heidegger
- 104 _____ late: deprive of sun
- 106 Vision: prefix
- 107 West. hemisphere org.
- 109 Short muscular dogs
- 112 Poland, e.g.
- 114 Tumors
- 118 Deceiver
- 120 Alter exchange rate
- 122 Penny _____
- 125 Restaurant staple
- 129 Projecting piece
- 130 Capital of Iran
- 134 Exalts
- 137 A _____ of Two Cities
- 138 Canada's saviour?
- 139 Hazardous
- 140 Ogler
- 141 Take a _____: try
- 142 Party goer
- 1 _____ Edith Evans
- 2 I, king
- 3 Colossal
- 4 Newsweek's Joseph
- 5 Canadiens' 1-2 punch
- 6 George Gershwin's brother
- 7 French composer
- 8 Red _____
- 9 Annul
- 10 Comparisons
- 11 Donate
- 12 Earlier
- 13 O.R. tool
- 14 _____ Kazan
- 15 Twist
- 16 Liniment brand
- 20 Soviet jet fighter
- 21 Semitic people
- 26 Movie failure
- 28 Salming is one
- 30 Pres. pl.: Be
- 33 Faithful
- 36 _____ Brown
- 37 18th c. Brit. phil.
- 38 Sleg _____
- 40 "Gang of Four": epithet
- 42 Insert
- 43 Divine beverage
- 44 Dutch phil.
- 46 U.S. Gen. G.A. _____
- 47 Balt. baseballer
- 48 Rebels: 19th c. India
- 51 _____ Novarum
- 53 Pitches
- 56 _____ Poulantzas
- 58 Meany is its boss
- 60 Swimming's Kornly
- 67 Edict
- 69 Halt
- 72 Cloud, in Quebec City
- 73 Not younger
- 75 African wood
- 78 Plot
- 79 Epochs
- 80 Fathers
- 82 "Cinque": org.
- 84 Sault Ste. Marie
- 88 Chem. suffix
- 90 Housetop
- 91 Ago
- 94 Comecon's enemy
- 96 Scheduled landing
- 97 Clamorous
- 98 Big _____: Cal.
- 100 Chinese empress
- 103 _____-même
- 105 Ex-Blafran tribe
- 108 Ocean
- 110 Wood finish
- 111 Educational tool
- 113 Eve was the first?
- 114 Grind

115 Convey

116 Seed

117 Prophets

121 Closed

123 "...two steps back": Lenin

124 Compound suffix

126 Chem. suffix

127 New, in Munich

128 CCCP

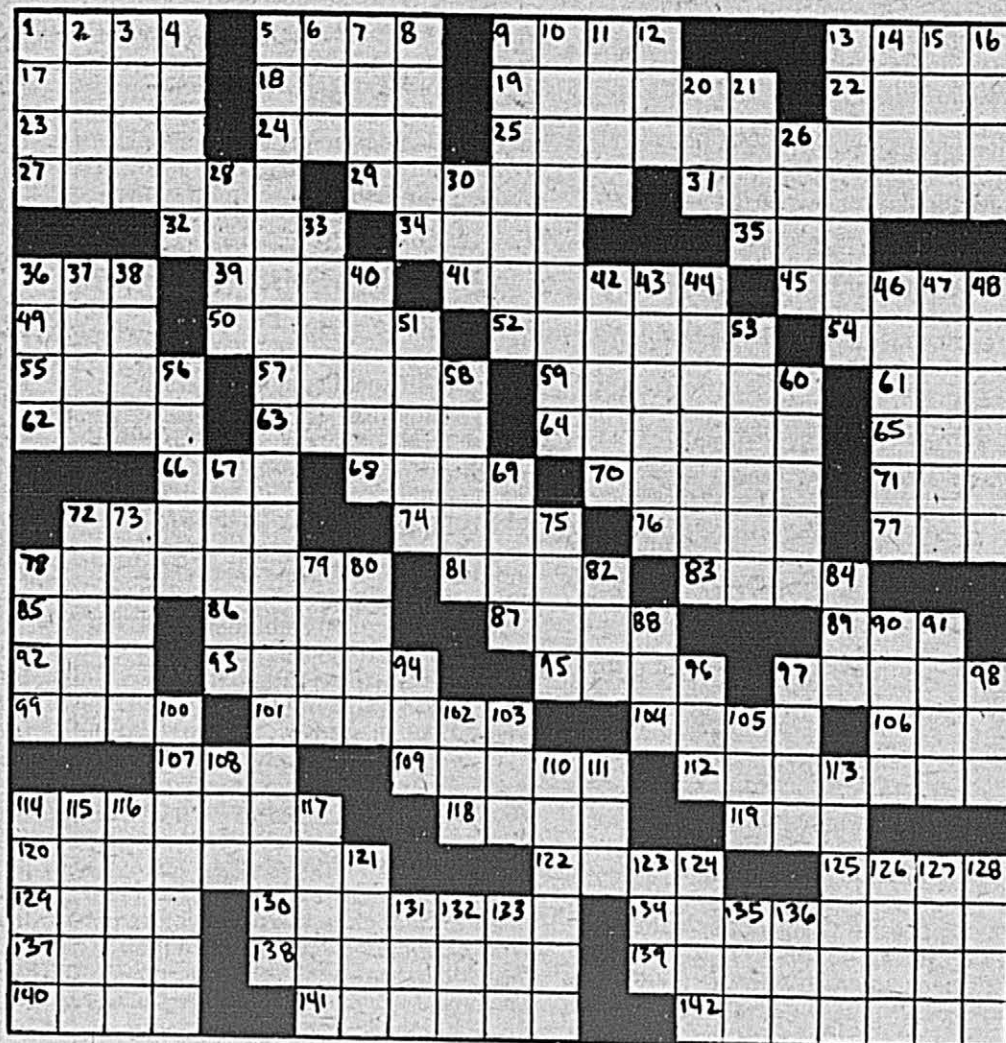
131 Euro. org.

132 Johnny _____

133 U.S. car org.

135 Before long: poetic

136 Lucy's friend



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BY-ELECTION October 26, 1977

Nominations are hereby called for the following position on the ASUS executive for the term, until May 14, 1978.

TREASURER

Nominations are also called for
1 SCIENCE REPRESENTATIVE TO
STUDENTS' COUNCIL
1 SCIENCE REPRESENTATIVE TO
SENATE

Nominations for all positions must be signed by twenty-five (25) members of the A.S.U.S.

All nominations must be countersigned by the candidate, who must include her or his phone number, student number, degree program and year. All members signing nominations must also list their year and degree program beside their signature. Nominees for representatives must be from "Science".

Nominations must contain only the following words:
"We, the undersigned members of the
A.S.U.S. nominate _____ for the position of _____."

Candidates must submit nominations to the A.S.U.S. Mailbox in the Students' Society by 4 pm Tuesday 18th Oct. 1977.

Nominees must submit their pensketches (up to 50 words) and a 2 x 2 photograph no later than 4 pm, Wednesday, 19th Oct. 1977 at the Students' Society Office.

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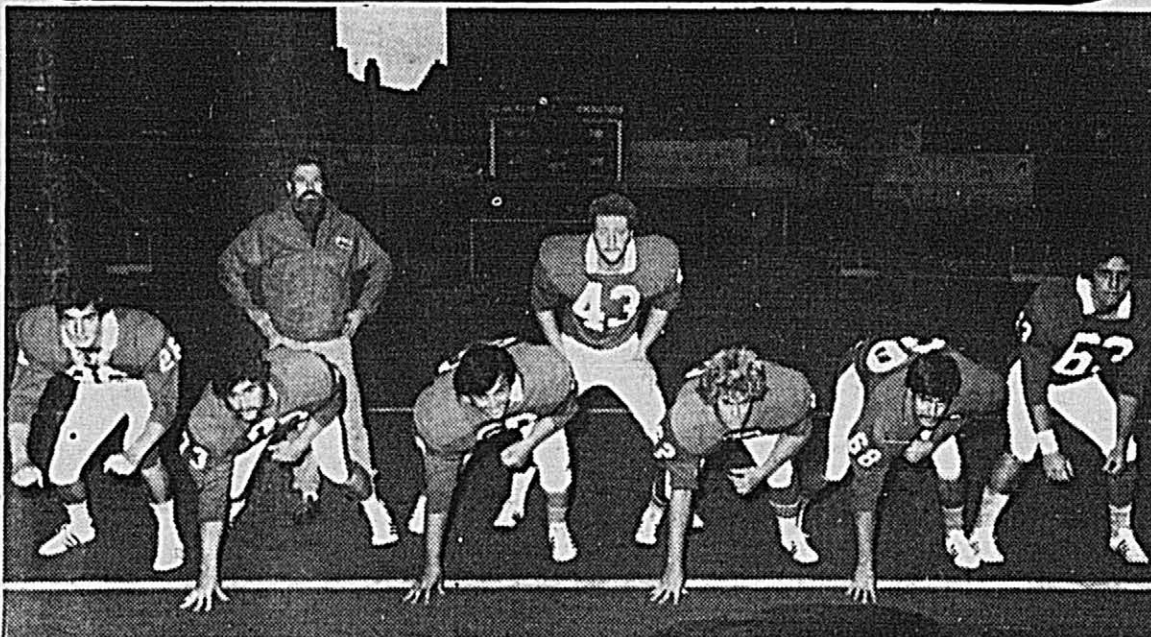
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Daily Sports



The McGill defence has been one of the best in Canadian college football so far this season. The front seven includes, from left to right, Gary Kirchner, Jim McMullan, Michel Cantin, Phil Roberts, Rick Shaver, Mark Joseph and Daniel Graham.

On the rocks:

Curling starts new season

by Rocks Hudstone

The curling season begins this week at McGill, and by all indications, it seems that the season will once more be heralded, by a savage barrage of

brooms and bellows of "Sweep". Even though most members will be assembling for the first time this season in Room G-20 of the Currie Gymnasium at 5:15 this evening, some eager beavers are already

sporting the stains of combat, having played in Montreal Caledonia's Early Bird Bonspiel.

Skip Curt Folkerson's rink, the team which won the intercollegiate crown for this institution last year (McGill's sixth title in eight years), will attempt to qualify for the Old Port Pro League this year. If Folkerson makes it, it will mark the first time that a McGill foursome has advanced to the closed curling competitions in the province.

McGill students Art Miskew and Scott Grafton, who form what is commonly acknowledged to be the second best rink in the province behind Canadian Brier champions and World Silver Broom runner-up Jimmy Ussel, curl out of Wentworth on the West Island.

Though the club will be active in competitive play once again this year, students are reminded that facilities are open to them at Royal Montreal Curling Club on de Maisonneuve near Guy for a dozen or so Saturday afternoons this year. As the only equipment needed is a pair of gloves and a sweater (brooms and stones are provided), the only expense will be a membership fee of fifteen dollars. Expert and patient instruction will be provided to novices by a member of McGill's championship unit, a salty veteran of eight years' experience in the curling wars.

Most of the high-powered competition takes place outside the club. Members devote their Saturdays to informal mixed play. If you cannot make it tonight, leave your name on the sign-up sheet in Room G-7 of the Currie Gym.

SportsNotes

by Richard C. Jablonski

INTRAMURAL DEADLINES

With the touch football and outdoor soccer schedules in full swing, more important registration dates and deadlines are already upon us. This afternoon at 5 pm, entries will close for this semester's open intramural floor hockey league. Prospective entrants are reminded that a ten dollar deposit must be paid by the team captain(s) upon the entry of a team in the league.

This past Tuesday, entries were opened for open league play in both basketball and volleyball. Basketball entries will close on the 18th of October, while volleyball entries will be concluded on the following day. The same registration procedure applies to these sports as to floor hockey.

WHO IS ROD BELL ANYWAY?

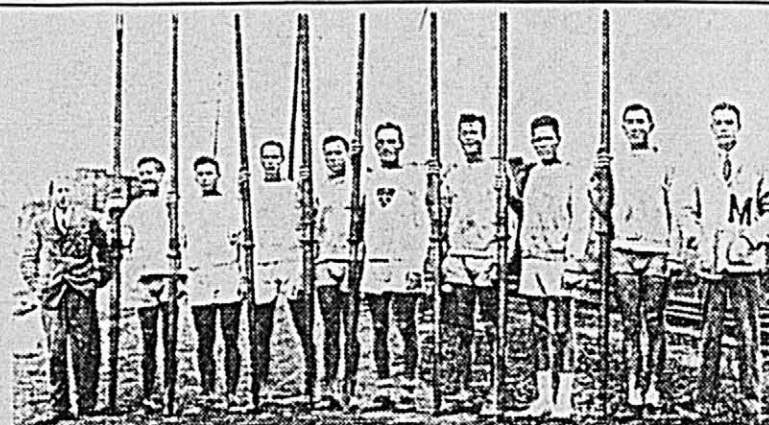
McGill football fans can tell you that Rod Bell is a tight end on the Redmen. However, according to the latest O.Q.I.F.C. football stats, Rod Bell does not exist. Bell, whose 14 receptions should put him in fourth place amongst conference receivers, is not even mentioned on the most recent stat sheet.

Two of the three pass-catchers whom Bell trails are Redmen. Barry Dobson currently holds down second place in the receiving category with 17 grabs for 241 yards. Halfback Tom Barbeau is third with 16 receptions, and is the leading receiver of all running backs.

Barbeau also holds down third place in the rushing category, trailing only Dave Behm of Ottawa and Bruce Wilkins of Bishop's. Other statistical leaders include Vic Pywowarczuk, the conference's leading passer, and Bob Ross, currently the leading punter in the league.

VOLLEYBALLERS OFF TO PRINCETON

The McGill women's Volleyball team is currently in the process of making final preparations for its long-awaited trip to the Women's Volleyball International Invitational Tournament to be held on the campus of Princeton University in New Jersey. Competition between ten teams representing both American and Canadian universities will be held this weekend.



The McGill University crew of 1930, of which Lorne Gales [second from right] was a part.

Rowers revive McGill tradition

by Richard C. Jablonski

Several weeks back, Daily Sports ran a rather short and unobtrusive article concerning the return of competitive rowing to McGill University. At that time, I honestly figured that a single article would be the extent of the coverage that the McGill Rowing Club would require. I am truly pleased to say that events which have transpired since that time have caused me to change my mind. Our oarspeople deserve coverage. In the space of five weeks time and facing several major obstacles, the rowing club has put together two competitive crews and will participate in this weekend's Head of the Rideau Regatta at Ottawa.

At a time when McGill's somewhat tarnished football reputation has regained some of its former lustre, one might expect to be reading about Redmen football on a back burner this week.

The last time that a McGill crew hit the water was some 37 years ago in 1940. Over the span of a sixteen year period from 1924 to that date, this university's oarsmen established a reputation for dedication, enthusiasm, and competitive excellence unequalled in the history of McGill athletics. Under the tutelage of coach Urbain Molmans, one of the most respected names in international rowing, McGill crews won two intercollegiate titles and a number of Dominion championships. The tragic death of Molmans in a freakish automobile accident in 1940 and the onset of the war stopped what had become a winning tradition in rowing.

In the spring of 1976, a number of McGill students began the arduous task of reviving rowing at this university. Mark Hoskin and Dave Lee were among those students. Says Hoskin of the rowing club: "I began this thing out of an interest in the sport itself. At that time, I discussed the subject with Lorne Gales, an

Sports Comment

alumnus oarsman, and he offered his support and the support of other alumni oarsmen. Also we have had the support of the Postgraduate Students' Society, which is funding this trip."

Lee, who is currently the president of the club, sees both the positive and negative aspects of rowing at McGill. "We've been practicing at the Olympic Basin," comments Lee. "It costs two dollars per day per man to row there, a considerable expense over the course of the season. The availability of the facilities is another problem."

On the bright side, Lee categorizes the Olympic Basin facilities as "beautiful, when we have them. We have access to world-class boats, and our affiliation with the Montreal International Rowing Club has been a great help to us. Rowing starts off being individual work," concludes Lee, "but it evolves into a highly co-ordinated team effort."

Co-ordination and conditioning will be the keys to success during Saturday's regatta. McGill hopes to enter two boats in the competition, in the open eight and mixed four categories. Lee himself will be coxswain of the former boat, the crew of which will include Tom Graham, Kelly Burke, Hoskin, Dane Solomon, Wayne Colizza, Dan Miles, Carroll Laurin and Mike Hill. Kathy Kealy, Hilary Anderson, Pierre Jurtschyschyn and Rob Baxter will power the second boat, which will be coxed by Lise Antonelli.

The oarspeople represent a wide variety of backgrounds and interests. While each person has his own little story about how he got involved with rowing, the group has combined well into organized units. It is highly unlikely that the McGill crews will have the good fortune this Saturday to receive the winners' medals, to be presented by Queen Elizabeth of England. However, the rowing club has already won the biggest victory of all, that being to overcome adversity and gain the opportunity to build upon a winning tradition of rowing at McGill. In the era of high-budget intercollegiate athletics, praise must be given to a dedicated bunch of people who compete for the right reason: for the fun of it.

Around Campus

Nothing Sacred

The McGill Radio Theatre (MRT) is a new independent group at McGill which will be airing a regular radio show to the student audience. It will be a combination of comedy, satire, and (eventually) serious drama and recitations, and will be in a review-style format.

Meanwhile, the MRT is looking for writers interested in collaborating to create shows. No experience is necessary, just a sense of humour and a flair for inventing pandemonium. Also, the MRT seeks vocalists, actors, directors, sound effects people, and anyone interested in helping out with taping shows. For more information, contact the Box Office on the ground floor of the Union Building.

Blood Drive

The 28th Annual McGill

Today

Political Science Students Association:

There will be a general assembly meeting at 5 pm in L425. All members and interested new members are welcome to attend.

Audition for Players:

Now is the time to try out for "Promenade", the award-winning musical to be directed by George Kopp and Wanda Kaluzny. Tonight and tomorrow. Sign up TODAY on the door of Players office, third floor Union. Have a song in your heart and on your lips...

Greenpeace in the Union Lobby: Information will be available on the anti-nuclear demonstration at the Gentilly reactor site to be held October 22nd from Greenpeace McGill members today in the lobby at lunchtime.

Faculty of Music Concert:

CONTEMPORARY MUSIC ENSEMBLE; dir: Eugene Plawutsky; de Pablo - Somers. 1 pm, Recital Room C209, 555 Sherbrooke W.

Painless Psych:

The Student Christian Movement-Yellow Door presents "Everybody Rides the Carousel", an animated film on human growth and development as conceived by psychoanalyst Erik Erikson. Discussion afterward led by Dr. G. Morgenstern, Douglas Hospital. 1-3 pm, Meakins Theatre, McIntyre Medical Bldg. 2nd showing: 7:30-9:30 pm, Molson Hall, Main Lounge, 3915 University. Info: 392-4947.

Israeli Folk Dancing:

Beginners 7 pm, Intermediate and Advanced 8:45 pm. McGill Student Union Room 107-108; \$1.

Canada Council Doctoral Fellowships \$6,000 to \$7,000 for Graduate Studies in the Humanities and Social Sciences:

Blood Drive will be held during the week of 17th to 21st October in the University Centre Ballroom. Our objective this year is 3,000 donors and with your help, this goal can be obtained. We would like to urge you and your colleagues to give half an hour of your time to donate a pint of blood, which is so badly needed.

As an added incentive, why not challenge other associations to see which can get the largest percentage of members to bleed. When registering to donate, students and faculty will be able to state whom they are representing.

The week planned involves entertainment, surprise celebrities and lots of door prizes. So, come on down, give a pint and enjoy yourself! If we all get together on this effort, no goal is unattainable. Give to a buddy for life.

Deadline for receipt of applications in Ottawa is December 1, 1977. Application forms are available in your department or from the Graduate Faculty Fellowships Office, Room 311 Dawson Hall.

Hillel Social Committee:

5 pm at 3460 Stanley St. Try it, you'll like it.

McGill Curling Club:

Organizational meeting this evening from 5:15 to 6:15 pm in Room G-20 of the Currie Gym. Plans will be discussed, and a film of the 1977 World Junior Championships will be shown. Play begins this Saturday.

Centre for Developing Areas Studies:

Michael Horowitz will speak on "The Impact of the Modern World on Pastoral Peoples: National and International Agencies in the Sahel" this evening, 5-7 pm in the CDAS Seminar Room, 3437 Peel. ASA pot luck dinner to follow. Call 844-7325 for more details.

Hungry Anthropologists: Concoct favorite ethnic dishes and consume them this evening at Lynn Atkinson's, 406 Pine W. Apt 65. (844-8541). If you did not arrange to bring food, you may tote a bottle of your favorite wine, or some cheese and crackers. Dinner commences

after Horowitz's lecture on campus (roughly 7:30 pm).

Deke Fraternity:

Open party tonight in occasion of James McGill's birthday at 8 o'clock. Beer is 50 cents and hard liquor is \$1.

Careers in law:

Anyone interested in law as a profession is invited by McGill Women in Law to hear four lawyers and a judge discuss their experiences of the profession in general and especially as women. The lawyers are specialists in company law, legal aid, labour law, matrimonial law, and university lecturing. Wine and cheese will follow. Chancellor Day Hall, 3644 Peel Street, corner McGregor, 8 pm, Moot Court Room or Common Room.

Decision Canada:

The McGill Section of Decision Canada will have as its guest, Richard Lande, president of Decision Canada. The purpose of his visit is to inform the students of the aims of Decision Canada and the necessity of getting involved in the unity debate. He will be speaking in room 108 of the Union at 1 pm.

Community McGill:

Volunteers - male or female - are urgently needed to organize sports and games for teenage girls. If interested come to the Community McGill office: room 408, Union Bldg. as soon as possible, or phone 392-8937. Office hours: MW 1-3, TTH after 1:30, F 11:30-3:30.

X-C Ski Team:

Be in front of Currie Gym at 4:30 pm sharp to leave for rowing. Bring warm clothes and windbreaker.

McGill Film Society:

Tonight at 7 and 9:30 pm. The Blue Dahlia starring Alan Ladd and Veronica Lake. Union Ballroom 75 cents.

McGill Blood Drive '77:

Meetings for all volunteers today at 11 and at 12 in Rms. 107 and 108 of the University Centre. All those interested in helping out during the Blood Drive are asked to attend. Responsibilities of clinic volunteers will be discussed. Please attend. If you cannot possibly make these meetings, give us a call at 392-8977, or come tomorrow.

McGill Badminton Club:

Want to play badminton? Then come tonight to Currie Gym 4 anytime between 8 and 11 pm. Club hours are Thursdays, 8 to 11 pm and Saturdays, 2 to 4 pm. Round Robin tournament is starting - everyone is welcome to play. Further info call Masood, 842-4980 or Pam, 286-9347.

McGill Alpine Ski Team:

The McGill Alpine Ski Team will be having two volleyball games tonight in the Currie Gym. All members of the team who wish to play in one of the two games

should be at the Gym at 7:30 or 9 pm. If there is anyone else who wishes to join the team, they are invited to show up also or to call Rick Duke at 849-5542, or Ted Savage at 284-8830.

Debating Union:

There will be a meeting of the Debating Union tonight at 8 pm following the Speakers Program meeting. Preparations for the Toronto Tournament will commence tonight. All welcome.

Continued on page 12

School of Social Work

DATE: Monday, October 17th, 1977

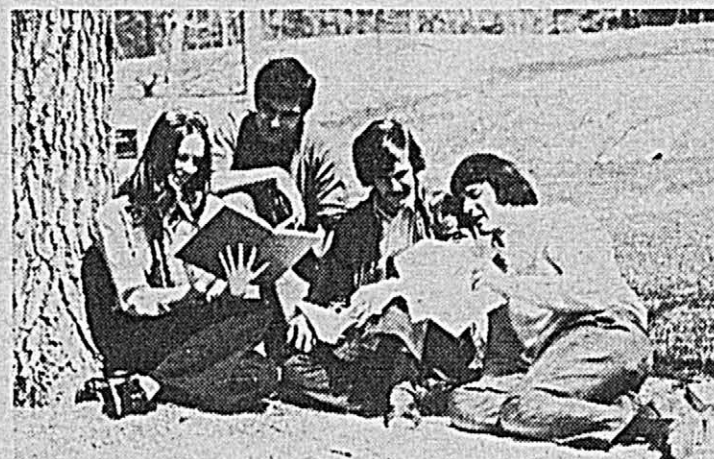
TIME: 2:30-4:00

PLACE: School of Social Work — Room 1st Floor Student Lounge

TOPIC: *Philosophy and Practice of Non-Violent Revolution*

PRESENTED BY: **DANILO DOLCI**

HOSTED BY: Student Council (Social Work)



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St-Michel

729-5217

Today...

Continued from page 11

National Research Council Fellowships:

Postgraduate fellowships in Science & Engineering, \$3,000. Check with your department for the deadline. 2) Postdoctoral fellowships in Science & Engineering, \$12,000. Applications are due in Ottawa by December 1. Check with your department for further information and application forms.

**A Daily a day
keeps
boredom away**

Just a reminder to photographers

There will be a
photography seminar tomorrow at
4 pm in the Daily offices,
Union B03, for anyone interested
in learning about photography
and darkroom techniques.

All staff members and students who wish to
join the Daily are urged to
attend the staff meeting
today at 5 pm.

Daily staff meeting

Daily offices, Union B03.

HILLEL HALKIN

author of "Letters to an American Jewish Friend — A Zionist's Polemic"

Topic: Thoughts on Israel and Palestine

Date: Friday, October 14th 1 PM

Place:

Jewish Studies Bldg.
3511 Peel St.

Co-sponsored by:
McGill Jewish Studies Program



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While you're at it, consider the personal growth and satisfactions you could experience at Procter & Gamble — a leader in the consumer products industry. We regard training and development as our most basic responsibility because we promote strictly from within Procter & Gamble. We know of no way to train people to become managers other than to have them learn by doing.

Economics, history, psychology — our managers include diverse backgrounds. More important than your specific field of study are such basics as intelligence, leadership ability, innovativeness, and a solid track record of achievement.

Prior to on-campus interviews, representatives from Marketing, Finance, and Sales will be visiting your campus to answer questions and talk about their experiences at Procter & Gamble. Specific date, place and time will be advertised soon in this newspaper and at your placement office. The visit will be a one-day informal session in which all interested students can learn more about career opportunities in business management at Procter & Gamble.

As a first step, we invite you to visit your placement office and obtain a copy of our literature. Additional information is also available in the library file in the placement office.

Plan to be at our pre-recruiting session — no appointment necessary, drop in any time.

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We're planning to visit your campus at least twice.

- First, we invite you to attend a Briefing Session which will:
 - provide you with information about Xerox of Canada and the careers we offer
 - give you the opportunity first, to ask, and receive answers to, any and all questions you may have
 - second, to decide whether or not your future might be with us.
- We recommend that you attend the briefing session before signing up for a personal interview.
- Plan to join us! We look forward to meeting you.
- The Xerox of Canada people are coming to campus and your Placement Office has full details.

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XEROX**

Drop-In Session — Samuel Bronfman Building
9 am to 5 pm
— Tuesday, October 18 — Marketing Rooms 430 / 383
— Wednesday, October 19 — Marketing Room 430
— Finance, Buying and Distribution Room 383
— Marketing Presentation 10:30 am Wednesday, October 19, Samuel Bronfman Building Room 179

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